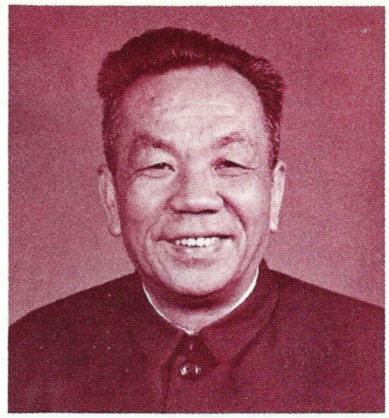
中國廣東粵劇團



GUANGDONG YUE OPERA

加拿大・美國・1982



廣東粵劇團　團長：王庄平
TROUPE LEADER: HUANG ZHUANG PING

向美加僑胞和粵劇愛好者致敬！

中國廣東粵劇團謹向美國、加拿大廣大僑胞、外籍華人和粵劇愛好者致意！

中國廣東粵劇團，作為中華人民共和國建立三十三年來派往北美大陸訪問演出的第一個粵劇團，本團同人感到無比的榮幸和高興！我們帶來了粵劇藝術的幾束鮮花，獻給廣大僑胞；同時帶來了祖國親人們對美國、加拿大廣大僑胞、外籍華人和粵劇愛好者的深情厚誼和親切問候！

粵劇是中國傳統古典戲劇的幾大劇種之一。她植根於祖國南粵大地，繁衍於香港、澳門，更流芳遠播於東南亞和南、北美洲廣大粵語僑胞之中。許多離鄉別井數十年的老華僑，還愛哼幾首粵曲，聽幾支廣東音樂；許多從未回過故土的青年僑胞，也愛排練幾齣粵劇，從中感受鄉土之情。古語說：「同聲相應，同氣相求」傳統之藝術之花，永結着傳統的民族情誼之果。正因此，我們期望並相信通過本國這次訪問演出，能為增強這種深厚情誼，促進中國人民與加拿大人民、美國人民之間的了解和友誼作出我們微薄的貢獻。

我們感謝加拿大溫哥華中華文化中心和美國各地僑團、僑領與廣大僑胞，為本團此次訪問演出所作的辛勤工作、細緻安排和熱情接待，並再次致以崇高的敬意！

中國廣東粵劇團

一九八二年三月十六日於廣州

CANADA

MESSAGE FROM THE PRIME MINISTER — MESSAGE DU PREMIER MINISTRE

It is with much pleasure that I send my greetings to the Cantonese Opera Troupe, on the occasion of its North American Premier, taking place in Vancouver.

The universal language of music is a superb medium for cultural exchange, for its harmonious sounds fill a deep human need in us all.

Canadians are delighted to welcome the Cantonese Opera Troupe to our country. I know that the Troupe will receive an excellent reception here, and hope that this is only the first of many such visits.

I send them my best wishes for a successful tour.

[signature]

Ottawa
1982

Province of British Columbia
OFFICE OF THE PREMIER

June 1982

Once again the Chinese Cultural Centre has provided British Columbians with a unique cultural experience, one that ensures audiences of an enjoyable and memorable evening.

The Province of British Columbia is always pleased to welcome talented artists and especially honoured that Vancouver is the first stop on the Cantonese Opera Troupe's distinguished North American tour.

Our province's cultural heritage is a mosaic of traditions brought here from throughout the world. British Columbians of Chinese descent play an important role in this heritage, contributing their talents and helping to make our Pacific Province an exciting reflection of its people.

I am delighted to have this opportunity to welcome the Cantonese Opera Troupe, and thank the Chinese Cultural Centre, its executive and staff, for their continuing support of the arts in British Columbia.

William R. Bennett

W.R. Bennett
Premier

Parliament Buildings Victoria British Columbia V8V 4R3

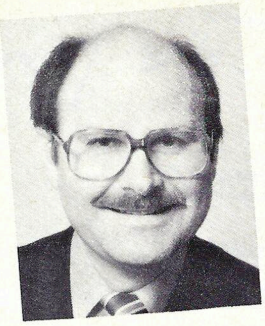
LITHO'D IN CANADA

CITY OF VANCOUVER
BRITISH COLUMBIA
V5Y 1V4

VANCOUVER
CANADA

OFFICE OF THE MAYOR

MICHAEL F. HARCOURT
MAYOR



W E L C O M E

I am delighted to have the opportunity to welcome the Guongdong Yue Opera Troupe to our beautiful City of Vancouver.

It is most appropriate that Vancouver, with its large and vibrant Chinese-Canadian community, should be the host city for the inaugural North American performances of this outstanding troupe. After all, many of our Chinese-Canadian citizens claim Guongdong as their ancestral home.

The Chinese Cultural Centre, which has done so much to enrich the cultural life of our City, is to be congratulated for successfully arranging the North American tour of the company. We are grateful to the Cultural Centre for its ongoing efforts to promote better understanding and appreciation of our rich cultural heritage from the Orient.

I extend to both the Chinese Cultural Centre and the Guongdong Yue Opera Troupe best wishes for outstanding success in this joint venture, and trust that the Troupe will take with them pleasant memories of our warm hospitality.

Michael Harcourt

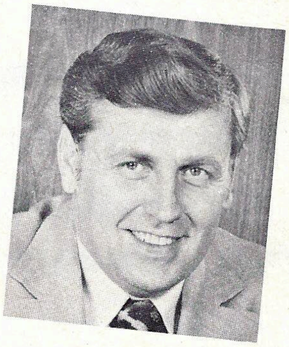
Michael Harcourt
Mayor

THE CITY OF
Edmonton

City Hall
1, Sir Winston Churchill Square
Edmonton, Alberta
T5J 2R7

OFFICE OF THE MAYOR

C. J. (CEC) PURVES
MAYOR



MESSAGE FROM THE MAYOR

On behalf of the City of Edmonton, I am pleased to extend greetings to the Guangdong Opera Troupe from the People's Republic of China.

Cultural activity in Edmonton is expanding in all areas of performing and fine arts. We are indeed honoured by the visit of the Guangdong Opera Troupe, as it represents another development of the cultural scene in our city. Edmonton's citizens are grateful for the unique and exciting opportunity of attending such a prestigious performance.

I certainly hope the members of the Troupe have an opportunity to visit our many fine facilities and attractions while in Edmonton. Please accept my personal best wishes for a successful tour.

Yours sincerely,

C.J. (Cec) Purves
Mayor

Alberta
CULTURE

Office of
the Minister

GREETINGS FROM THE HONOURABLE MARY J. LEMESSURIER

On behalf of the Government of Alberta it gives me great pleasure to extend greetings to the Guangdong Opera Troupe on the occasion of their first performing tour in Alberta. As a province we are honoured to have performers of such high caliber and reputation share their talent with Alberta audiences. International visits of this kind are important to the people of our province both as cultural events of the highest order and as an opportunity for Albertans to better appreciate the richness and breadth of Chinese culture.

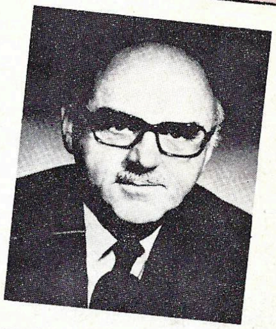
Alberta is a province whose people have a diversity of cultural heritages originating from many countries of the world. Within our society, Chinese Canadians are a dynamic community whose many contributions have made a significant impact on Alberta's cultural identity. It is most appropriate, therefore, that the Alberta Chinese Cultural Society should be sponsoring two performances of the Guangdong Opera Troupe in Edmonton. Such cultural endeavours help build cross-cultural understanding and public appreciation of the cultural diversity within our province.

Please accept my warmest welcome and best wishes for a successful Canadian tour.

Yours sincerely,

Mary J. LeMessurier

VILLE DE MONTRÉAL
CABINET DU MAIRE



MESSAGE DU MAIRE JEAN DRAPEAU

C'est avec le plus grand plaisir que je viens ici souhaiter, au nom de tous mes concitoyens, la plus cordiale bienvenue à l'Opéra Chinois de Canton.

Nous avons toujours attaché une très grande valeur aux activités culturelles qui reflètent le caractère et la civilisation d'un peuple. L'art lyrique compte certainement parmi les plus belles expressions artistiques d'un héritage culturel et c'est pourquoi les échanges entre un pays et un autre sont précieux et bénéfiques.

Je souhaite que votre séjour parmi nous soit des plus agréable et que chacune de vos représentations connaisse un brillant succès.

Le maire,

le 30 avril 1982

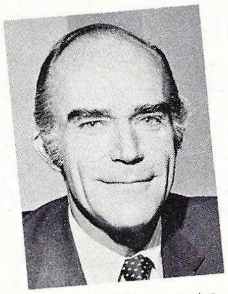
LITHO'D IN CANADA

Minister
Ministre

Ministry of Citizenship and Culture
Ministère des Affaires civiques et Culturelles

6th floor
77 Bloor Street West
Toronto, Ontario
M7A 2R9
(416) 965-8098

6e étage
77 ouest, rue Bloor
Toronto, Ontario
M7A 2R9
(416) 965-8098



It gives me great pleasure to extend a welcome to the Kwangtung Opera on its visit.

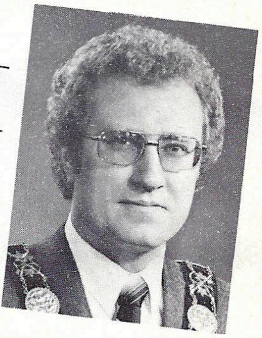
Its performances, I am sure, will delight Ontario Audiences. They will help make lovers of opera more aware of a rich artistic tradition, one that is making such a palpable contribution to Ontario's multicultural fabric.

I wish the Kwangtung Opera a successful tour and congratulate the Dart Coon Club of Toronto for its part in making the appropriate arrangements.

Bruce McCaffrey

Bruce McCaffrey
Minister

The City of Toronto
Arthur C. Eggleton
Mayor



It is my honour to extend the warmest wishes of the Council and the people of the City of Toronto to the Kwangtung Opera.

The City of Toronto takes great pride in its multi-cultural heritage and welcomes the Kwangtung Opera as an important contribution to the strengthening of that heritage.

My sincere best wishes for a successful tour.

Sincerely,

Art Eggleton

City Hall, Toronto, M5H 2N2, Canada, (416) 367-7001

THE CITY OF NEW YORK
OFFICE OF THE MAYOR
NEW YORK, N.Y. 10007

July 7, 1982

Guangdong Yue Opera Troupe
Beacon Theatre
2124 Broadway
New York, New York 10023

Greetings:

On behalf of The City of New York, I am pleased to extend a warm welcome to the Guangdong Yue Opera Troupe on the occasion of its long-awaited visit to New York City.

The culture of China is one of the great building blocks of world civilization. We are indeed fortunate that the Guangdong Yue Opera Troupe is visiting our City and providing our citizens with the opportunity to enjoy this unique artistic event.

My very best wishes to the members and friends of the Society for the Advancement of Chinese-Americans, who are making this special occasion possible, and my good wishes also to the Guangdong Yue Opera Troupe for a most enjoyable stay in our City.

Sincerely,

Edward I. Koch
Mayor

City of Los Angeles

Guangzong Yue Opera
Guangzhou
People's Republic of China

Dear Members of the Guangzong Yue Opera:

It is with great pleasure that I extend an invitation for your opera company to come to Los Angeles to perform July 30 through August 2, 1982.

We are particularly honored by this important cultural exchange with our beloved Friendship Sister City, Guangzhou. We hope this is only the beginning of many exchanges between our two cities.

I have asked my friend Mr. David Fon Lee, Vice President of the Los Angeles-Guangzhou Sister City Association, to act in my behalf and to arrange all details of your visit to Los Angeles.

On behalf of the three million citizens of Los Angeles I wish to extend to you a warm welcome. We look forward to your arrival and to the cultural enrichment which you will bring to Los Angeles.

In Friendship,

TOM BRADLEY
MAYOR

LITHO'D IN CANADA

OFFICE OF THE MAYOR
SAN FRANCISCO

DIANNE FEINSTEIN

Proclamation

WHEREAS, The Chinese Culture Foundation is presenting the performances of the Cantonese Opera Troupe from the People's Republic of China from July 23 to 28, 1982; and

WHEREAS, This is the first official visit of the Cantonese Opera Troupe from the People's Republic of China since its founding in 1949 to the United States; and

WHEREAS, This event aims to promote further cultural exchanges and friendship between the peoples of China and the United States; and

WHEREAS, The event has the support and collaboration of many individuals and agencies in the Bay Area community; and

WHEREAS, San Francisco is a major cultural center of multi-ethnic groups and heritage--especially Chinese Americans; and

WHEREAS, The City of San Francisco recognizes the importance and significance of this cultural event to our residents and visitors; now

THEREFORE, BE IT RESOLVED THAT I, DIANNE FEINSTEIN, Mayor of the City and County of San Francisco, do hereby proclaim July 23 to 28, 1982 as CANTONESE OPERA WEEK in San Francisco, and commend its observance to all San Franciscans.

IN WITNESS WHEREOF, I have hereunto set my hand and caused the Seal of the City and County of San Francisco to be affixed this twenty-second day of April, nineteen hundred and eighty two.

Dianne Feinstein
Mayor

中華文化中心
CHINESE CULTURAL CENTRE

As Chairman of the chinese Cultural Centre it gives me great pleasure to extend a warm welcome to the Guongdong Yue Opera Troupe and, as well, to express our sincere appreciation to its members for agreeing to undertake this North American tour under the centre's auspices. We would also like to thank the china Performing Arts Agency for making this tour possible.

This is the first time that this opera troupe is touring North America and, no doubt, many of you are looking forward with a great deal of anticipation to the performances. I am sure you will not be disappointed.

Since the completion of Stages 1 and 2 of the Cultural Centre Complex we have been able to increase significantly the variety and quality of cultural and artistic events under our sponsorship. This present tour is the most recent example.

Nevertheless, the type and scope of our programs must, of necessity, be somewhat restricted until we have our own facilities for exhibitions, displays and performances. That is why the Multipurpose Hall, planned as Stage 3 in our building program, is so urgently needed. We look forward to your continuing support and generous donations to enable us to serve you and the community better. All donations, no matter how large, are income tax deductible and are warmly welcome.

In closing, let me again thank both, the members of the Troupe and the members of the audience, for your participation. I trust you find the occasion mutually enjoyable.

S. Wah Leung
Chairman

溫哥華中華文化中心於一九七三年，由溫哥華市華人社區五十多個團體委派代表，出席僑衆大會共商成立。其目的在於籌建一座有週全設備，可供康樂、文化、社交等活動用途的中心，並以宣揚中華文化藝術、促進華人與各族人民之間之互相了解爲宗旨。

中心成立以來，已籌款將第一、第二期大樓建成啓用，開辦包括有中、英語文，太極、國畫、民樂等十多項課程之學習班，並提供不少有益於居民和僑衆的服務，主辦傳統節日慶會、展覽以及中國舞蹈、京劇、粵劇、音樂等等演出。

今次能得到美、加各大城市之僑團，中國政府之文化部門及廣東粵劇團之信任和支持，統籌中國廣東粵劇團訪問美、加演出，深感榮幸。

吾人對廣東粵劇團全體藝員懷着促進文化交流和增强中國人民與北美洲人民之友誼的熱情，蒞臨溫哥華獻演精湛的戲劇藝術深感高興和表示熱烈歡迎。

祝望廣東粵劇團全體團員歡渡愉快的旅程和演出成功，並通過他們的訪問演出，進一步加强中、加兩國人民之友誼。

同時，特此向支持和出席觀看廣東粵劇團演出之全體觀衆深致謝忱。

溫哥華中華文化中心主席梁甦華

LITHO'D IN CANADA

THE CHINESE CULTURE FOUNDATION OF SAN FRANCISCO WELCOMES THE CANTONESE OPERA TROUPE:

The Chinese Culture Foundation of San Francisco is proud to present the Cantonese Opera Troupe, this being the Troupe's first official visit to the United States since the founding of the People's Republic of China in 1949.

The establishment of relations between the United States and the People's Republic of China in recent years has ushered in a new era of unprecedented interest in China. A major cultural event and one of the most significant cultural exchanges to come from China, the Cantonese Opera Troupe offers the rare opportunity for all of us to experience a unique, regional type of drama. The performances are of enormous appeal to the very large Cantonese Chinese community of San Francisco in particular. To many Cantonese opera lovers, the appearances of Ms. Hong Xiannŭ—the *prima donna* of the Cantonese opera stage and the star of the Cantonese Opera Troupe—are sure to bring back memories of a nostalgic past.

The Chinese Culture Foundation was founded in 1965 to represent and promote Chinese and Chinese American art, history, and culture in the United States. It supports the Chinese Culture Center, which presents a variety of educational and cultural programs on a continuous, year-round basis. Today the facilities of the Chinese Culture Center—situated on a 20,000 square-foot site—include an auditorium, art galleries, bookshop, meeting room, library, offices and storage spaces. The Center is centrally located in the heart of San Francisco, easily accessible to a broad spectrum of audiences. The scope of activities at the Center has significantly widened in recent years. Exhibitions and programs of contemporary relevance continue to characterize the Center's activities and influence. The presentation of the Cantonese Opera Troupe is a major cultural-exchange project sponsored by the Chinese Culture Foundation in 1982.

舊金山中華文化基金會歡迎中國廣東粵劇團

舊金山中華文化基金會熱烈歡迎中國廣東粵劇團來舊金山作首次訪美演出，使灣區各界人士，能有機會欣賞粵劇的優美節目。自美中關係正常化以來，這種文化藝術交流促使加强雙方的瞭解和友誼。

舊金山中華文化基金會是美西華人社區的非牟利性組織，以介紹中華文化及美國華裔歷史和文化藝術爲宗旨，主辦中華文化中心，位于華埠和金融區之間。本中心共有面積兩萬平方呎，有四百坐位的大禮堂以及南北兩翼的書廊，圖書小賣部，社團會議室，課室，圖書室，辦公室等，中華文化中心經常舉辦各項文教藝術節目，如美術歷史展覽，學術演講，文化學習班，電影放映，音樂舞蹈演出。此次中國廣東粵劇團的演出，是一九八二年文化交流的主要節目。

SACA 華人聯合會

SOCIETY FOR THE ADVANCEMENT OF CHINESE-AMERICANS

Guangdong Yue Opera Troupe
Guangzhu, Guangdong
People's Republic of China

Dear Members of the Guangdong Yue Opera Troupe:

On behalf of the Society for the Advancement of Chinese-Americans, we are deeply honored by your acceptance of our invitation to perform in New York City.

As stated in our invitation, New York City has been acclaimed the performing arts capital of the world. Your visit to New York will enhance this city's reputation for sponsoring international artistic expression of outstanding quality. It will also promote cultural exchange and understanding between the peoples of China and the United States.

We are sure that you will be warmly welcomed by both the Chinese community and Americans of many backgrounds eager to extend their musical and cultural horizons.

Sincerely yours,

Kenneth T.C. Mei
President

羅省

廣東省粵劇團來美公演粵劇，對我國僑居美國的華僑與祖國之精神聯系，與及對中美兩國人民的友誼起着重大的橋樑作用。此次　貴團能到洛杉磯演出，洛杉磯華僑感到無限光榮與鼓舞，全美華人協會南加州分會對貴劇團的演出，表示熱烈歡迎，並祝成功。

全美華人協會南加州分會

主席：胡　順

LITHO'D IN CANADA

中國廣東粵劇簡介

首次應邀赴加拿大、美國進行文化交流演出的中國廣東粵劇團，是由廣州粵劇團著名粵劇表演藝術家紅綫女、陳笑風領銜，並由一批著名演員和優秀青年演員組成的藝術表演團體。

廣東粵劇團是廣東省規模宏大、歷史悠長、聲譽較高的粵劇藝術表演團體。她設有四個粵劇演出團和一個旨在通過藝術實踐培養人材的青年粵劇團。該團既有著名的表演藝術家，還有著名的編劇、導演、音樂演奏家和舞台美術設計師等一批有成就的藝術骨幹。

廣州粵劇團創建於一九五三年初，已有近三十年的歷史。首任團長、藝術委員會主任，是已故的著名粵劇表演藝術家白駒榮、薛覺先。現由紅綫女、陳笑風担任藝術指導職務。

該團建立以來，努力貫徹"百花齊放、推陳出新"的戲曲改革方針。積極創作，整理傳統，改編移植和演出了一大批長短劇目，其中屬於各種風格和流派的代表劇目有：〔白蛇傳〕、〔胡不歸〕、〔十奏嚴嵩〕、〔三帥困崤山〕、〔羅通掃北〕、〔搜書院〕、〔三脫狀元袍〕、〔昭君公主〕、〔夜戰馬超〕、〔思凡〕、〔打神〕、〔山伯臨終〕等傳統劇和新編歷史劇。還有〔白毛女〕、〔粵海忠魂〕、〔蘭苑恩仇〕、〔夢〕等一批優秀現代劇。此次赴加拿大、美國演出，由著名粵劇表演藝術家紅綫女重新加工排演了自己的保留劇目〔搜書院〕、〔焚香記〕以及新編歷史劇〔天罡劍傳奇〕等唱做並重、享譽多年的優秀劇目。

一九八〇年該團曾應邀赴新加坡、香港、澳門等地演出，廣大海外華僑、港澳同胞對新中國的粵劇成就讚嘆不已，從豐富多彩的劇目，精湛的表演藝術，到色彩繽紛的舞台美術，都給予高度的評價。相信此次赴加拿大、美國等國演出，同樣會獲得廣大僑胞和國際友人的熱烈歡迎、支持和指導。

當前，廣州粵劇團正爲加强藝術創造、整理和培養年青一代而努力，使享有「南國紅豆」美譽的粵劇永葆青春，不負國內外粵劇愛好者的殷切期望。

A BRIEF INTRODUCTION TO THE GUANGDONG OPERA TROUPE

The Guangdong Opera Troupe is now on its first performing trip to Canada and the United States at the invitation of the Chinese Cultural Centre. This troupe, led by the well-known performing artists Hong Xiannu and Chen Xiaofeng, is composed of a group of well-known actors and actresses along with many fine young actors and actresses.

The Guangdong Opera Troupe is the largest Cantonese opera troupe with a long history and an outstanding reputation. It consists of four Cantonese opera troupes and a junior troupe mainly for training new artists. The organization includes celebrated veteran artists, noted librettists, directors, musicians, stage designers as well as a large number of master artists.

The Guangdong Opera Troupe was established in early 1953 with the late Bai Juriog, well-known Cantonese opera star, as its first leader and noted artist, the late Xue Jue Xian as the Chairman of the Art Committee. Since 1960 until recently, the famous performer, the late Lian Shaojia was the leader of the troupe. Hong Xiannu and Chen Xiaofeng are now the general artistic instructors of the troupe.

Since its establishment, the troupe has worked hard in producing works which support the policy of 'letting a hundred flowers blossom and weeding through the old to bring forth the new'. Much of the repertoire which has been staged has been comprised of traditional theatrical works and adaptations as well as new productions. Among them, representing various styles and schools, are the traditional pieces and newly adapted historical operas like: 'White Snake', 'Liu Yi Pass on the Love Letter', 'Ten Times' Accusations Against Yan Song', 'Three Generals Besieged in Mount Ao', 'Luo Tong Fights the Northern Troop', 'Searching the School', 'An Embroidered Blouse', 'The Magic Lantern', 'Three Times Taking Off the Scholar Gown', 'Princess Zhaojun', 'Fighting Ma Chao at Night', 'A Nun's Wish', 'Thrashing the God', and 'Liang Shanbo's Last Moments'; and some fine operas on contemporary themes such as 'White-haired Girl', 'A Glorious Death', 'The Grace and Hatred of Lan Yuan', and 'The Dream'.

On this tour of Canada and the United States, Hong Xiannu will bring with her her own repertoire 'Searching the School'and 'The Story of Burning Incense' which she has again revised. The newly adapted historical play 'Li Li Sues Himself' and a number of other fine works from the repertoire will also make their appearance.

In 1980, this troupe was invited to perform in Singapore, Hong Kong and Macao. It was widely acclaimed by the overseas Chinese and compatriots from Hong Kong and Macao. They spoke highly of the achievements of New China in Cantonese opera. It is our belief that this performing tour of Canada and the United States will also be warmly welcomed and supported.

At present, the Guangdong Opera Troupe is striving to produce new works, seek out more traditional pieces, and train young successors. We believe that the cantonese Opera, known as 'The Love Pea of Southern China' will remain as young as ever and will never fail to live up to the expectations of Cantonese Opera lovers at home and abroad.

搜　書　院

SEARCHING THE SCHOOL

編　　劇：楊子靜　　莫汝城　　林仙根

原 導 演：麥大非

恢復導演：李飛龍

音樂唱腔設計：黃繼謀　　文卓凡

擊樂設計：陳　昌

美術設計：林　飛

燈光設計：戴　英

服裝設計：李志强　　王淑儀





劇　情　簡　介

瓊台書院掌教謝寶，生平嚴正不阿，不畏權勢，爲人所敬重。重陽節日，學生張逸民登高遊覽，拾得斷綫風箏一只，抒懷寄與，題詩一首於風箏之上。鎭台府婢女翠蓮，奉命尋回失落風箏。鎭台和夫人發現題詞，竟咬定是翠蓮勾引情夫，嚴拷毒打後還要送與道台爲妾。

翠蓮改裝潛逃，路遇謝寶，隨歸書院，得會張生，訴說遭遇，兩人願同患難，互訂終身。鎭台聞訊，帶兵圍搜書院。謝寶得知詳情，旣憐翠蓮身世，又感兩人相愛眞誠，毅然挺身而出，設法營救。他巧施妙計，挫折了鎭台威風，解救了翠蓮危難。張逸民與翠蓮脫離險境奔回故里，終成眷屬

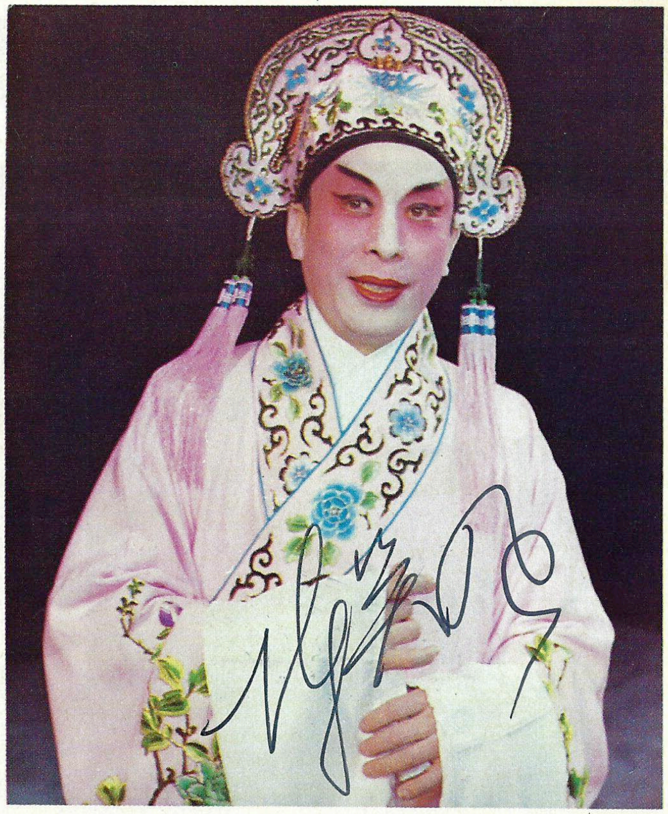


—* 演　員　表 *—

翠　蓮	紅綫女、紅　虹
張逸民	陳笑風
謝　寶	黃志明
林　伯	梁金城
鎮　台	葉偉雄
鎮台夫人	梁瑞冰
小　姐	羅楚華
秋　香	林家碧
師　爷	吳寶志
書生甲	羅敏寧
書生乙	小少佳
書生丙	呂雁聲
謝　福	曾漢文
謝　祿	彭景輝
梅　香	鄧潔玲、鄧小佩
兵　丁	陸少森、羅永强 梁權輝、胡少華







LITHO'D IN CANADA



THE STORY OF BURNING INCENSE

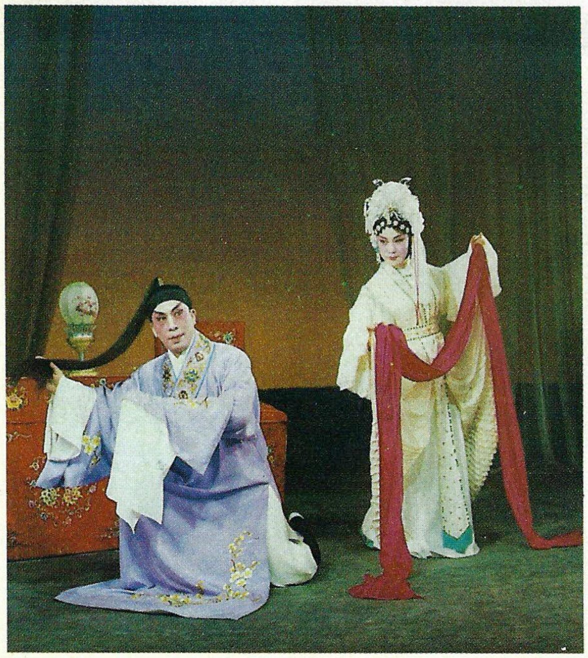
劇情簡介

〔焚香記〕演的是王魁負桂英的故事。

秀才王魁落魄萊陽，貧病交加，幸遇歌女焦桂英相救，結爲夫婦。

大比之年，王魁上京赴考，桂英送行，同到海神庙盟誓：“男不重婚，女不再嫁，相愛終生”。豈料王魁得中狀元，貪慕名利，入贅相府，派人送信休了桂英。

桂英悲痛欲絕，投訴無門，只得哭訴海神，海神默無反應，桂英悲憤之下，打毀神像，在庙自縊身亡。她的鬼魂去到京城，一再試探王魁，王魁並無悔意，反欲加害，終被活捉。





焚　香　記

編　　劇：楊子静
導　　演：紅綫女、郭　慧、馮小娟
音樂設計：黃繼謀、文卓凡
擊樂設計：陳　昌
舞美設計：林　飛
服裝設計：李志强
燈光設計：戴　英

古　裝　粵　劇

****

（根據川劇、越劇及傳統本重編）

—*演　員　表*—

焦桂英	紅綫女、紅　虹
王　魁	陳笑風
王　忠	梁金城
小　菊	羅楚華
彩　屏	梁瑞冰
翠　雲	丁柳英
韓丞相	黃志明
榜　眼	呂雁聲
探　花	羅敏寧
家　院	謝君漢
長　差	彭景輝

—*場　序*—

第一場	庙　遇
第二場	情　種
第三場	情　別
第四場	負　情
第五場	修　書
第六場	打　神
第七場	情　探





LITHO'D IN CANADA



佳偶兵戎

古裝粵劇

＊＊＊＊＊＊＊＊＊＊＊

（根據著名粵劇表演藝術家馬師曾演出本整理）

劇本整編：秦中英

導　　演：郭　慧　馮小娟

音樂唱腔設計：黃繼謀

擊樂設計：陳　昌

舞美設計：林　飛

服裝設計：李志强

燈光設計：戴　英

技術指導：小少佳



—＊　場　序　＊—

第一場	七王裝瘋	第四場	破庙奇逢
第二場	郡主驚變	第五場	試妻釋疑
第三場	佳偶兵戎	第六場	除奸叙好





A COUPLE IN THE BATTLEFIELDS



劇 情 簡 介

西涼郡金泉郡主與七王劍鋒訂有婚約。

西遼久欲並吞西涼郡，進而侵佔中原。

太師元章欲謀朝奪位，誣陷七王與陸后有私，尙書李炳暗救了陸后，並教七王裝瘋避禍。

西涼郡主中了遼邦細耶律衞必詭計，斷了七王婚約，欲以郡主改婚西遼王子。

金泉郡主堅持朝廷不可叛，國土不可分，外敵不可引，當時七王被迫領兵討伐西涼，金泉郡主定計請兵，以爲陣前與七王表明心跡，豈料又中了耶律陰謀，郡主被禁，七王被圍。

七王苦戰突圍，疑郡主負義，後得李炳截獲耶律通遼密書，七王改裝親報郡主，夫妻釋疑，共除外奸，鞏固邊防，內除國賊，保衞了國家與安寧。



—＊演 員 表＊—

七王劍鋒……黃志明	尙書楊奉……黃文輝
金泉郡主……紅　虹	將軍畢恭……小少佳
道宗皇帝……梁金城	耶律衞必……羅敏寧
尙書李炳……呂雁聲	宮女暗香……潘瑞華
太師元章……葉偉雄	宮女彩雲……鄧小佩
西涼郡王…… 吳寶志	甲 公 差……彭景輝
陸氏皇后……林家碧	乙 公 差……謝君漢

侍衞、武士、太監、宮女、女兵…… 本團演員





李　慧　娘

＊＊＊＊＊＊＊

（根據同名京劇移植改編）

編　者：陳自强

導　演：馮小娟、吳寶志

劇　情　簡　介

相府姬妾李慧娘，貞屈慘死，地府魂遊，遇明鏡判官，訴說生前事，慧娘原爲歌女，被奸相賈似道搶作姬妾。某日，賈携衆姬妾遊西湖，遇太學生裴舜卿，當面怒斥賈媚敵賣國。慧娘敬佩裴生義正詞嚴，不禁讚出"美哉，少年郎"一語。賈似道回至府中，竟爲此將慧娘刺死，並詭騙裴生進府，囚於紅梅閣。判官同情慧娘，贈其陰陽寶扇，讓她轉回人間，救裴生脫險。

一＊演　　員　　表＊一

李慧娘……………………………紅　虹

裴舜卿……………………………羅敏寧

明鏡判官…………………………葉偉雄

廖瑩忠……………………………胡少華

衆鬼卒、二家將…………………本團演員







李　慧　娘

LI HUINIANG



昭君出塞

ZHAOJUN GOES BEYOND THE GREAT WALL

原編劇：馬師曾

整　理：楊子靜

導　演：李飛龍

劇 情 簡 介

粵劇〔王昭君〕係據明舊曲〔和戎記〕及民間傳說撮撰而成。〔昭君出塞〕是其中一折。

王昭君字嬙，以良家子選入掖庭。畫師毛延壽索金不遂，故而點破丹青，入宮多年，不得見帝。值匈奴呼韓邪單於來朝求親，遂遣昭君遠嫁，終於塞外。

本折演：昭君辭朝上路，憤君王昏懦，痛鄉邦難返，馬上琵琶，長歌當哭，傾訴悲憤，然後車駕風沙，出關入塞。

—*演　員　表*—

王昭君……………………………紅綫女

呼韓邪……………………………黃志明

韓　昌……………………………羅敏寧

馬　童……………………………小少佳

宮監、旗牌、輿夫、胡將、胡兵、漢兵、漢宮女….

本團演員



山伯臨終

LIANG SHANBO'S LAST MOMENTS

劇　情　簡　介

〔山伯臨終〕是梁祝愛情悲劇中的一折。梁山伯自從和祝英台樓台泣別之後，感到諸婚美願遭到破壞，無法實現，回家後憂思成疾，抱恨而死。〔山伯臨終〕着重描寫他死前內心的悲痛和對“父母之命，媒妁之言”這些吃人禮教的控訴。

導　演：陳笑風　　編　劇：楊子靜

—＊演　員　表＊—

梁山伯	陳笑風
祝英台	羅楚華
士　九	吳寶志

刁蠻公主

WILFUL PRINCESS









“苦鳳鶯憐”之〔庙遇〕

＊＊＊＊＊＊＊＊＊＊＊

（根據馬師曾演出本整理）

劇本整理：秦中英

導　　演：黃志明

劇　情　簡　介

“苦鳳鶯憐”是粵劇傳統劇目，爲已故藝人馬師曾先生的首本戲。這裏演出的是其中庙遇一場，在這場戲中保留了馬師曾一段早爲觀衆熟悉並喜愛的唱腔。

貧民余俠魂偶然間聽聞了富戶馮二奶與奸夫巫賓學合計謀殺親夫，並僞造情書，陷害洞曉他們奸情的姑娘馮彩鳳。俠魂激於義憤，走去彩鳳家告密，不料爲彩鳳的家姑誤會，遭到毒打。

彩鳳夫馬元昆中計，以爲彩鳳不貞，將她驅逐，並準備娶名妓崔鸞娘爲妻。

崔鸞娘到觀音庙進香，遇到淪落街頭的彩鳳母女，問悉原故，深表同情，這時適在庙內臥傷的余俠魂也得事情本末盡告彩鳳，義願挺身到公堂作證。

在余俠魂、崔鸞娘的幫助下，馮彩鳳的冤屈得昭雪，奸夫、淫婦受到懲罰，崔鸞娘並拒絕了馬元昆的婚約，使馮彩鳳夫婦重圓。

—＊演　員　表＊—

余俠魂……………………………黃志明
崔鸞娘……………………………紅　虹
馮彩鳳……………………………林家碧
馬素英……………………………鄧小佩
侍　女……………………………鄧潔玲
小　盜……………………………羅永强

西　河　會　妻

＊＊＊＊＊＊＊＊＊

編　劇：靚少佳、何建青

導　演：陳小漢、小少佳

劇　情　簡　介

西河上，浪滔滔。

西河岸邊，一個惡奴正追趕一個婦女，那婦女無路可逃，只好投身水中。

一個遊俠打扮的，路過西河岸邊，見到婦人落水，就把她救上岸來。不意這人，就是自己的妻子。

男的叫趙英强，他與一個叫郭崇安的投軍報國，可是當趙英强把番王追上懸崖之際，郭崇安却在背後放冷箭。趙中箭墮崖，郭就冒了頭功，從此炙手可熱，做盡壞事。英强的父親和弟弟都給殺害了，妹妹和妻子也被追殺。

墮崖的趙英强幸抓住山籐，沒有被摔死，他在山等待傷口癒合，便束裝回家。巧在西河岸邊相遇，於是夫妻互訴奇冤，從而決定修狀向官府把郭崇安控告。

這個折子戲係粵劇傳統老戲〔西河會〕中的一場。〔西河會〕是〔新江湖十八本〕中之一本。

—＊演　員　表＊—

趙英强……………………………小少佳
王月娥……………………………羅楚華
郭崇安……………………………黃文輝
衆打手……陸少添、胡少華、羅永强、梁權輝

刁　蠻　公　主

＊＊＊＊＊＊＊＊＊

原　著：馬師曾

整　編：紅綫女、秦中英（執筆）

導　演：陳小漢、郭　慧

劇　情　簡　介

華夏國公主鳳霞，刁蠻任性。結婚之日，其夫邊關元帥孟飛雄，欲治服蠻妻，在府門手提御賜金鐧，威壓鳳霞，要她跪拜進府。鳳霞不滿，乃於洞房之夕，關閉房門，戲弄飛雄，以示報復。經過一番波折，兩家終於感到夫妻之間，要互相尊敬，才有美滿家庭。

—＊演　員　表＊—

鳳霞公主……………………………紅　虹
孟飛雄……………………………黃志明
太監添福……………………………梁金城
皇　帝……………………………呂雁聲
皇　后……………………………林家碧
宮女喜鸞……………………………羅楚華
宮女喜燕……………………………丁柳英
朝臣、太監、宮女……………本團演員

寶　蓮　燈

＊＊＊＊＊＊＊＊＊＊

（根據陳西名、陳晃宮原作整理）

整　　理：譚青霜、陳自强
原 導 演：文少非
導　　演：陳笑風、郭　慧
技術指導：吳寶志、小少佳
音樂設計：文卓凡、黃繼謀
擊樂設計：陳　昌
舞美設計：林　飛
燈光設計：戴　英
服裝設計：李志强、王淑儀

劇　情　簡　介

這是一個美麗的神話故事。

華山聖母三娘，鍊就寶蓮燈，造福百姓。她向往人間自由生活與書生劉彥昌相愛成婚。

聖母的哥哥二郎神，凶殘暴戾。得知其妹私贅凡夫，觸犯仙規家法，乃向聖母問罪，幸侍女靈芝及衆仙女助劉彥昌逃離虎口，但恩愛夫妻從此仙凡隔別。

聖母生下兒子沉香，二郎神欲加殺害。危急中，聖母修下血書，將沉香托付靈芝送下凡間交與劉彥昌。二郎神陰謀未遂，怒將聖母壓在華山。

劉彥昌遵血書囑咐，另娶王桂英爲妻，撫養沉香，期望他長大後上山救母。

十四年後，沉香與異母弟秋兒同在學堂讀書。告老太師秦燦之子秦官保倚仗父勢，毆打同學，沉香兄弟加以勸阻，秦官保又追趕沉香兄弟，失足觸石身亡。

秦燦越權枉法，下令當堂打死秋兒，靈芝及時趕到，救出劉彥昌父子。

沉香得靈芝及霹靂大仙指點，經過艱苦磨鍊，終於鍊成絕藝，鬥敗二郎神，劈開華山，救出聖母。

—＊演　員　表＊—

劉彥昌……………………………………陳笑風
三聖母……………………………………紅　虹
靈　芝……………………………………羅楚華
王桂英……………………………………紅綫女
沉　香…………（先）余　冰、（後）小少佳
秋　兒……………………………………鄧小佩
二郎神……………………………………羅敏寧
秦　燦……………………………………葉偉雄
霹靂大仙…………………………………梁金城
地　保……………………………………黃志明
哮天犬……………………羅永强、梁權輝
秦官保……………………………………吳寶志
家　院……………………………………謝君漢
旗　牌……………………………………彭景輝
甲神將……………………………………黃文輝
乙神將……………………………………文潤森
仙女、天兵、學童………………本團演員

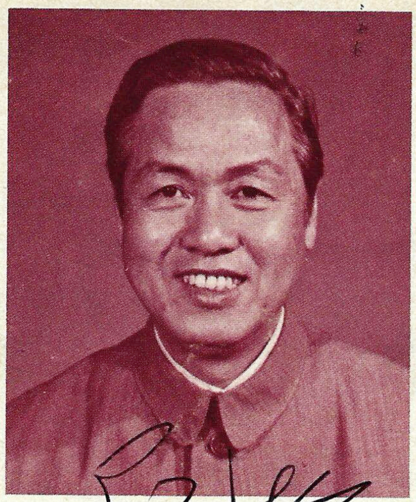




副團長 DEPUTY LEADER



紅綫女 HONG XIAN NÜ



阮 煥 RUAN HUAN



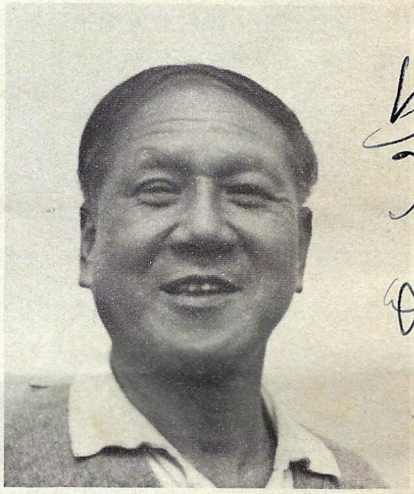
陳笑風 CHEN XIAO FENG



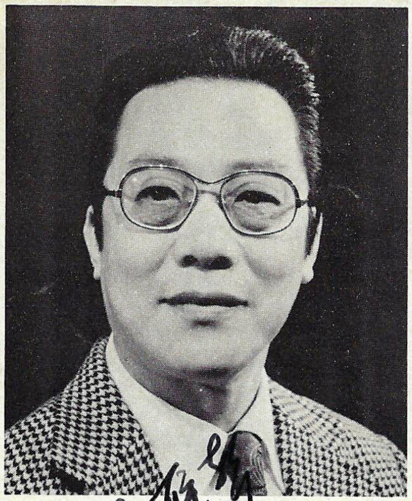
黃志明 HUANG ZHI MING



紅 虹 HONG HONG



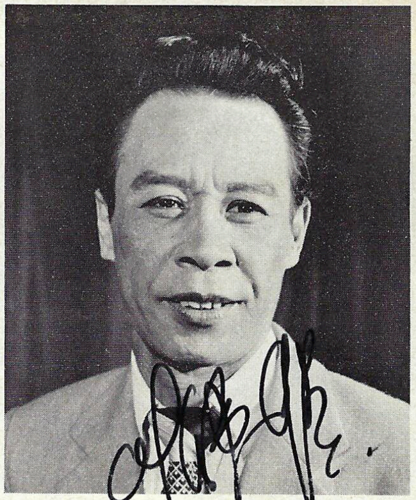
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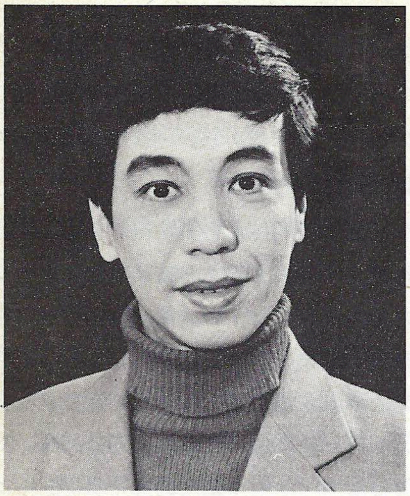
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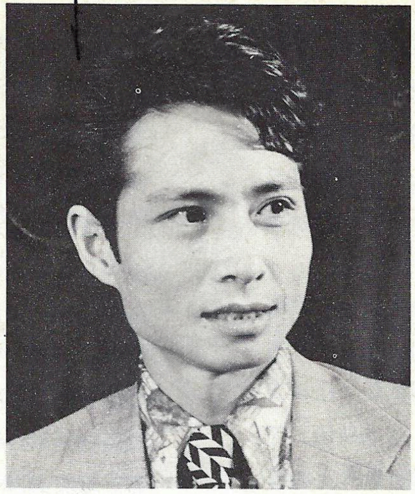
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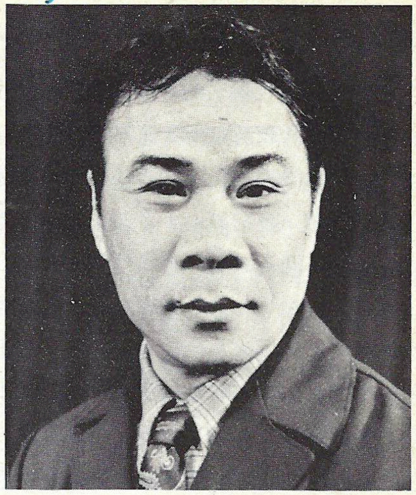
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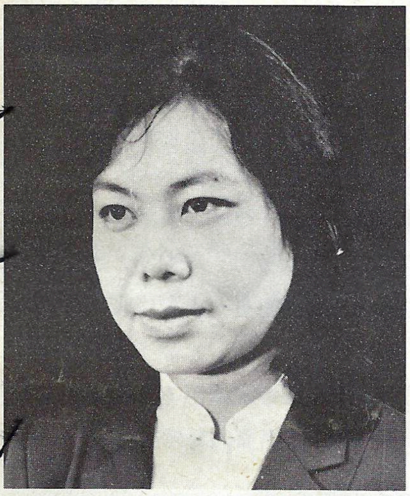
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羅敏寧 LUO MIN NING



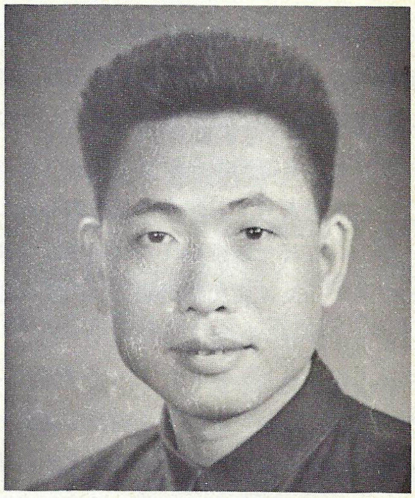
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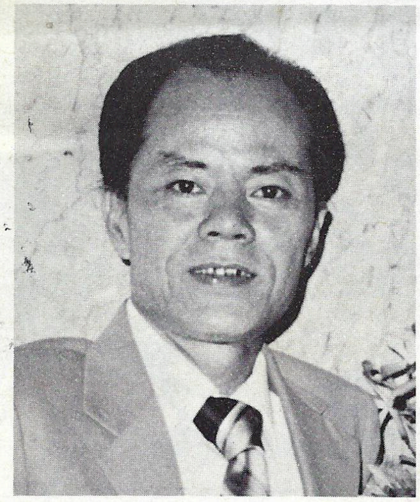
林家碧 LIN JIA BI



梁瑞冰 LIANG RUI BING



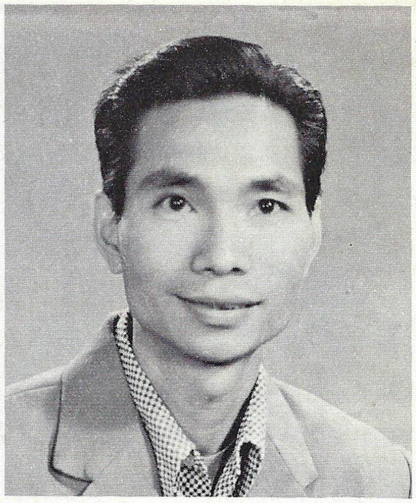
林 飛 LIN FEI



文卓凡 WEN ZHUO FAN



黃繼謀 HUANG JI MOU



陳 昌 CHEN SEN

中國廣東粵劇團演員簡介

紅　線　女

紅綫女是當代馳名的粵劇表演藝術家。她原名鄺健廉，一九三九年跟粵劇前輩何芙蓮學藝。抗戰期間，隨馬師曾劇團到廣西演出，勝利後，舞台活動遍及港澳、越南、新加坡、馬來亞一帶，曾拍過七十多部影片，有四十多年的舞台實踐經驗，塑造過各式各樣不同類型的婦女形象。

一九五五年十二月，紅綫女回中國大陸參加廣東粵劇團工作，在演出和培養青年等方面作出了杰出的貢獻。一九五七年隨中國青年代表團參加第六屆世界青年聯歡節，在東方古典音樂比賽中，演唱了粵曲〔昭君出塞〕、〔荔枝頌〕等獲古典音樂比賽金質獎章，她的美妙歌喉受到世界人士的贊賞。

紅綫女的表演藝術造詣很高，悲劇、喜劇都演得十分出色，她用感人的精湛演技，塑造了雍容華貴的古代婦女悲劇形象王昭君；喜劇〔苦鳳鶯憐〕中豪爽高潔傲骨俠腸的崔鶯娘；有〔打神〕中悲憤冲霄痴情弱女焦桂英；也有〔搜書院〕中敢於追求幸福的婢女翠蓮；更有〔關漢卿〕中蔑視權貴的女中豪杰朱帘秀，這些光彩奪目的藝術形象將留在粵劇藝術史册上。紅綫女對於現代人物的塑造亦相當成功，如粵劇中的中華民族英雄兒女劉胡蘭；〔山鄉風雲〕中的劉琴，也給觀衆留下深刻的印象。

紅綫女的演唱成就卓絕，形成了獨樹一幟的唱腔流派，人稱“女腔”又稱“紅腔”。她音質優美、音域廣闊，是極爲少見的抒情女高音。她善於學習粵劇前輩各家所長，吸收京劇、昆曲、歌劇和西洋音樂的精華和演唱方法，揉合在她自己獨創的新聲之中，使旦角的唱腔達到了一個新的高度。紅綫女演唱感情眞摯，吐字清晰、行腔圓潤、板式銜接天衣無縫，聲聲帶情，字字珠璣，有如銀鈴清脆，珠玉般玲瓏，給觀衆以怡情賞心的享受。

這一次出國演出，紅綫女在藝術上給劇團很多有益的指導，她本人亦經一番排練，唱腔加工雕琢，演技更趨爐火純青，迷人的歌喉更添風韻，藝術魅力格外動人。

陳　笑　風

陳笑風，著名表演藝術家、文武生。

陳笑風曾攻讀工科大學，後來到他的父親——影壇老將和粵劇名編劇陳天縱所主持的歌壇裏做音樂員，不久轉學粵劇，很快便担任了文武生，在越南、新加坡、馬來亞、香港等地演出，由於技藝非凡，得到觀衆好評。

近三十年來，他在廣州與馬師曾、紅綫女、郎筠玉、楚岫雲、林小群、陳綺綺合作，演了不少戲。由於文化水平較高，且好學不倦，有較深的藝術修養，能博采衆家之所長，繼承粵劇的優秀傳統，敢於革新，富於創造，逐漸形成自己獨特的風格，成爲出類拔萃的名演員。

陳笑風的表演精緻，能抓住人物的性格特徵，挖掘豐富的內心世界，有血有肉，絲絲入扣，有着格外動人的力量，他能出色地塑造各種類型的人物，如威嚴耿直，忍辱負重的勾踐；措鬚的劉彥昌；書呆子氣十足的寒酸書生蒙正；粗獷的工人胡二；堅毅的革命家周文雍，陳笑風都能把這些人物的風貌刻劃得恰到好處。但最能代表陳笑風獨特風格的人物還是風流倜儻、儒雅俊逸的小生，如〔寶玉哭晴雯〕中的寶玉；〔朱弁回朝〕中的朱弁；〔綉襦記〕中的鄭元和；〔山伯臨終〕中的梁山伯以及劉彥昌、張逸民等角色，痴情之處演得柔情萬丈，悲慟之處令人肝腸欲斷，他的演技有着强烈的感染力。

陳笑風的唱腔具有獨特的風格，不但悠揚悅耳，而且韻味濃郁，感情飽滿，聲情並茂。他根據不同的人物和唱詞，精雕出不同的唱腔，絕不千篇一律。〔朱弁回朝〕、〔山伯臨終〕、〔雙橋煙雨〕、〔六號門〕等唱腔，就是他與編者和音樂設計苦心琢磨而獨創的新聲，這些曲已成爲近年極爲流行的粵曲。

陳笑風除演戲外，還担任導演工作，參與編劇、作曲，寫得一手好文章，是一位多才多藝的藝術家。



黃　志　明

黃志明，是廣東粵劇團的主要演員。

一九五七年，在馬師曾、紅綫女親自監考下，黃志明考入廣東粵劇團，在馬、紅的劇團裏學藝多年，聆受大師的教誨。後被挑選到青年劇團重點培訓，又得到白駒榮、靚少佳的親自指教。由於他嗓音宏亮，聰敏過人，深得老前輩的疼愛。在青年劇團期間，他演出〔二堂放子〕中的劉彥昌、〔西河會妻〕中的孟國樑、〔白毛女〕中的楊白勞，已經初露頭角，受到文藝界的注目，近年來更是突飛猛進，成爲粵劇藝壇的後起之秀。

黃志明戲路廣闊，生淨末旦丑均可勝任，但他最喜歡演武生和丑生，有繼承粵劇流派的雄心壯志。他苦心研究白駒榮的唱腔、靚少佳的念白、馬師曾的表演和唱法。這次他飾演〔搜書院〕中的謝寶、〔刁蠻公主〕中的駙馬、均繼承了馬派藝術的風格特色。

紅　　　虹

紅　虹，花旦，廣東粵劇團主要演員。

紅　虹是粵劇名旦紅綫女的女兒，自幼承受藝術的甘霖雨露。父母認爲她的腰腿好，可以向能文能武方向發展。她學過鋼琴、芭蕾舞，先後在上海、北京戲曲學校學習京劇、昆曲、在花旦、小旦、刀馬旦方面學得了扎實的基本功。著名京劇表演藝術家俞振飛極爲器重，稱讚她有表演才能。

紅　虹不以自己有家學淵源而懈怠，認眞刻苦學習，經常早起練功，還利用時間寫字、作畫、背誦詩詞、閱讀文學名著，加强藝術修養。幾年來，她頗爲成功地演出了〔金鷄岭〕中太平天國女英雄洪宣嬌、〔山鄉風雲〕中文武雙全的游擊隊長劉琴、〔花園對槍〕中的刁蠻皇姑趙美容、〔春草闖堂〕中靈巧活潑、富有正義感的婢女春草、〔佳偶兵戎〕中性格潑辣的金泉郡主。無論正劇、喜劇、花旦、小旦、刀馬旦都演得有聲有色，得到行內外一致好評。紅虹聲音高亢、明麗，是“女腔”的天然接班人。她努力鑽研“女腔”精髓，決心繼承和發展“女腔”和紅派藝術，成爲粵劇界中引人注目的新星。

梁　金　城

梁金城，文武生，廣東粵劇團主要演員。

一九三三年時僅十歲的梁金城在名藝人葉弗弱、千里駒門下學藝。二十歲起在勝壽年、興中華等大型班任正印小生，與何非凡、梁醒波、文覺非等同台演出，後隨劇團到泰國、柬埔寨、越南、美國等地演出。

梁金城戲路頗廣，既擅長於演小生、亦可飾演花面、丑生等行當。他善於塑造人物，能將各種角色人物演得栩栩如生，在同行中以表演功夫深厚著稱在傳統藝術方面他的造詣也很深。早年就已將白玉棠的〔大審〕、〔打寇珠〕等傳統戲學到手，並把傳統藝術靈活運用到各個戲中去。四十年代，他主演的〔臥薪嘗膽〕曾在上海連滿六十多場，名噪一時。六十年代他主演的〔碧血楊州〕掛鬚、穿扣、着莽均精湛純熟，在觀衆中大獲讚賞。近年來飾演〔十五貫〕的過於執、〔打金枝〕的皇帝、〔搜書院〕中的林伯，都得到觀衆好評。

梁　瑞　冰

梁瑞冰，花旦，廣東粵劇團主要演員。

自幼酷愛粵劇，早年初踏舞台，就被戲劇界前輩看中，得到新馬師曾、上海妹、張活游的悉心輔導。她勤奮學藝，注重實踐，打下較深厚的舞台表演基礎，十多歲時，已嶄露藝術才華。先後曾與粵劇名藝人芳艷芬、陳燕棠、石燕子、馮少俠、陳笑風等名演員同台演出，名噪新加坡、馬來亞、越南、廣州各地。

梁瑞冰專攻花旦青衣行當，藝術表演自然、眞摯動人。她聲藝俱佳，擅長於刻劃人物個性，以做功表演更勝一籌。戲路廣闊，可飾演多種行當。她飾演傳統劇〔竇娥冤〕的蔡竇娥（青衣）、〔雷峰塔〕中的白素貞（青衣）、清裝戲〔楊乃武與小白菜〕中的小白菜（花旦）、現代戲〔小二黑結婚〕中的三仙姑（彩旦）、古裝戲（天罡劍傳奇）中的曹母（老旦）等 角 色，表演嚴謹認眞，刻劃人物入木三分，給人留下難以磨滅的印象。



呂 雁 聲

呂雁聲，文武生，廣東粵劇團主要演員。

他是著名粵劇演員呂玉郎的姪子。早年曾攻讀於香港英皇書院。一九四一年起，隨叔父在“覺先聲”劇團學戲。抗戰期間，跟上海妹、半日安、呂玉郎到內地巡迴演出。抗戰勝利後，與廖俠懷、鄧碧雲、衛少芳等著名演員同台演戲，同時由於得到名師薛覺先等前輩的教誨，加上本人潛心鑽研，有較高的藝術修養，備受同行和觀衆的稱贊，担任了劇團的文武生和小生。

呂雁聲唱腔凝重、吐字行腔樸實優美很具韻味，舞台藝術表演端莊大方，風度翩翩，尤其注重演好人物性格。五十年代，他主演的〔牛郎織女〕、〔董小苑〕、〔碧容探監〕等劇，師承了薛覺先、白駒榮的表演特點，博采衆家之所長。

近年來，他廣開戲路，大膽探索，勇於實踐。他塑造〔鍾無艷〕一劇的昏君齊宣王、〔三脫狀元袍〕的窮秀才趙天頌，都給觀衆留下深刻的印象，是一位頗有藝術成就，善於扮演各類人物的著名演員。

葉 偉 雄

葉偉雄，小武，廣東粵劇團主要演員。

他自幼酷愛演戲，謙虛好學，對前輩十分恭敬。著名粵劇表演藝術家馬師曾、羅品超等人，都樂於向他傳授表演藝術，使他進步很快。他在學習和繼承羅品超的表演藝術、表演風格方面成績顯著。他扮相威武，聲音宏亮，饒有台風，擅長演王飛虎、呂布、二郎神一類粗獷的小武戲，也能演花面和丑生，戲路頗廣，深得觀衆的好評。

羅 敏 寧

羅敏寧，廣東粵劇團優秀青年演員，小生。

粵劇藝術世家出身。其父羅天柱、叔父羅思，在粵劇界有較豐富的藝術實踐。家庭環境的影響，使他自幼熱愛粵劇事業，學藝勤奮，演戲頗具心思。

羅敏寧唱功發音好，行腔圓潤有韻味，念白吐字清晰有力，他表演具有台風乾淨、身段優美、功架較爲扎實的特點。

近年來，他飾演傳統劇〔范蠡獻西施〕的范蠡、〔苦鳳鶯憐〕的馬元昆、〔西河會妻〕的平陽知府、以及〔李慧娘〕中的裴生等角色，演出嚴肅認眞，善長於揣摸和刻劃人物性格，得到觀衆及行家的賞識與贊許。

林 家 碧

林家碧，廣東粵劇團優秀青年演員，花旦。

一九六一年考入廣州粵劇團。勤奮好學，聰穎過人，十多歲便臨場頂替角色演出。在粵劇前輩蘇州女和著名花旦楚岫雲的指點下，不斷實踐，逐步掌握了演好花旦青衣行當的路子。她善於吸取別人的長處，豐富自己的表演。她飾演〔打金枝〕中的皇后、〔苦鳳鶯憐〕中的馮彩鳳、〔白羅衫〕的鄭素蘭，具有端莊持重的藝術風韻，演技大方乾淨，聲音剛勁而不乏委惋，明亮而不覺飄浮，是一位有較好潛質的後起之秀。

文 卓 凡

文卓凡，著名唱腔音樂設計家、 樂隊“頭架”。

一九四二年隨父從藝，最早師事名掌板文林，當過樂隊大鑼、掌板。四十年代後期，轉拉小提琴、高胡。近三十年一直與白駒榮、譚玉眞、陳笑風合作，歷任樂隊“頭架”。

由於文卓凡刻苦學習，努力繼承名演奏家尹自重的風格，他精通粵劇音樂的基本規律，熟悉演員的流派與特色，很好發揮了樂隊的伴奏功能。

從一九五四年開始，文卓凡一直兼任唱腔音樂設計，進行了〔綉襦記〕、〔朱弁回朝〕、〔寶蓮燈〕、〔六號門〕的“賣仔”唱段，他吸收了新音樂的輪唱形式，溶化於“反綫二王”之中，深受觀衆之歡迎。十多年來，成爲陳笑風唱腔設計的參謀。名曲〔山伯臨終〕、〔雙橋煙雨〕、〔朱弁回朝〕凝聚了他不少心血。

在音樂理論上，文卓凡亦有所建樹，著有「粵劇樂隊與伴奏」一書。

小 少 佳

小少佳，小武，廣東粵劇團優秀青年演員。

他是著名粵劇演員靚少佳、郎筠玉的兒子，在藝術世家的熏陶下，五歲時起便得到上海武功師父李運來的精心培訓。他每日勤學苦練，嚴暑寒冬從不間斷，很快熟習刀、槍、劍、戟等十八般武藝和各種拳術。七歲開始隨父在“新世界”劇團登台演戲。

小少佳曾先後到過朝鮮、越南、澳門等地演出，在觀衆中留下頗深印象。他多次在〔三岔口〕、〔白水灘〕、〔夜戰馬超〕、〔時遷盜甲〕、〔西河會〕等劇中担任主角。善演武戲，尤以南派短打見長。能綜合南派、北派長處，運用於舞台表演。武功繼承父親衣鉢，翻騰摔打，全面兼顧，動作矯健利落，身段洒脫大方，是一位小武新秀。

吳寶志

十二歲拜師白玉棠習藝小武，從香港回穗在粵劇表演藝術家羅品超門下學藝。由於敏捷勤學，又得名師親自教誨，藝術進展很快。他除有志學習小武外，平時對演丑生尤感興趣，並經常求教丑生名師文覺非，頗有心得。一九七〇年正式轉行丑生。在表演中他擅長於武丑，既有功架，又靈活生動，由於他非常注重表演人物內心活動，所以他的表演既詼諧又不俗氣，頗受觀衆歡迎。近年來飾演〔十五貫〕中的婁阿鼠，曾在廣州轟動一時，被觀衆譽稱爲“鼠哥”。飾演〔搜書院〕中的師爺，也演得很有分寸，是一位頗有潛力的丑角演員。

陳昌

童年時，隨養父在省港粵劇大班“日月星”劇團的鑼鼓棚學藝，九歲開始打大鑼，十四歲正式担任打擊樂掌板。他曾在港穗等地的“大權威”、“興中華”、“花錦綉”、“太陽升”、“永光明”、“朝陽”等劇團，與名演員曾三多、盧海天、譚秀珍、皇中皇、陸雲飛、楚岫雲、羅家寶、林小群等合作，是一位有三十餘年藝齡，經驗豐富的“掌板”名師。

陳昌出身於粵劇打擊樂家庭，生父“打鑼見”、養父“八手壽”皆爲戲班熟知的打擊樂手。“打鑼狀元”羅家樹喜其心靈手巧，聰敏過人，將他收爲弟子。從此，得名師的指導，陳昌的鑼鼓技法，飛躍進步。他精通粵劇鑼鼓，技法老練，運用自如，尤以文場鑼鼓更爲長見，文場戲掌板，寬緊得度，節奏鮮明，穩當；武場戲鑼鼓，錘頭準確，鏗鏘有力。他設計的鑼鼓點，既能繼承和保持傳統特色，又富於革新變化，能緊密配合劇中的氣氛和人物，較好地起到烘托劇情發展的作用。

黃繼謀

黃繼謀是著名粵劇音樂大師黃不滅之子，其兄壯謀、妹英謀均是粵劇音樂名家。他十三歲起隨父學藝，由於出身音樂世家，自小深受熏陶，加上他聰敏好學，不久便精通粵劇音樂，演奏技巧日漸提高。一九四三年起便從藝於“永利年”、“興中華”等大型班。四十年代中期與馬師曾、紅綫女合作。他一向任樂隊“頭架”，以演奏揚琴、高胡爲主，兼奏琵琶。一九五九年曾隨馬師曾、紅綫女赴朝鮮訪問演出，一九六一年又到澳門演出。

黃繼謀既是演奏家，也是唱腔音樂設計家，曾與梁秋、陳卓瑩等廣東音樂家合作整理改編廣東音樂，“賽龍奪錦”爲其中較成功的作品。此外，他長期參與劇團音樂唱腔設計，曾爲〔搜書院〕、〔關漢卿〕、〔山鄉風雲〕等幾十個劇本作過唱腔設計，〔關漢卿〕中一段“沉醉東風”便是他得意之作。他的作品有濃厚粵劇特色，在行內頗負盛名。

林飛

長期從事粵劇、歌舞的舞台美術設計，已有三十多年的藝術實踐。他十六、七歲開始，隨師父在廣州“鴻基畫社”學藝，滿師後，得到藝壇畫景前輩名家洪三和、南佗的精心輔導和熱情傳技，進步甚快。

近三十年來，林飛爲大量劇目担任舞美設計和製作工作，他繪製的大畫、軟片和佈景，華麗逼眞，氣魄宏大，美觀實用，是一位經驗豐富、多才多藝的舞美畫師。

他設計的粵劇〔柳毅傳書〕、〔牡丹亭〕、〔拜月記〕、〔范蠡獻西施〕以及舞劇〔小刀會〕、小舞劇〔小獵手〕的佈景，獲得觀衆較高的評價，其中，〔牡丹亭〕全劇的舞台設計，還曾選送廣州文化公園榮譽展出。



SEARCHING THE SCHOOL

Xie Bao, master of the Qiong Tai School, is known as an upright man with a strong sense of justice and is highly respected by the people in the region.

It so happens that on the Double Ninth Festival, Cuilian, the young maid of the daughter of the garrison commander in Hainan, is flying a kite with her mistress, when the string suddenly snaps and the kite flies away. Zhang Yiming, a scholar at Qiong Tai School, who is enjoying the scenery from the hill, picks up the kite and writes a poem on it to express his pleasure. Coming to look for the lost kite, Cuilian meets the young man who returns the kite to her. But after taking it back she is severely reprimanded by the commander's wife who, upon reading the poem, concludes that Cuilian has fallen in love. Whipped and tortured, Cuilian is imprisoned in a dark store-house, waiting to be presented to the prefect as a concubine.

Cuilian makes her escape, and runs away in the disguise of a young man. Meeting Xie Bao on the way, she goes with him to Qiong Tai School where she again meets scholar Zhang. The latter expresses his sympathy for her bitter experience and eventually they marry. Hearing this, the commander surrounds the school with his troops and they begin a thorough search. Master Xie Bao, sympathetic to Cuilian's tale and moved by the two young people's sincere love for each other, comes out bravely to rescue them. Cleverly he frustrates the commander's attempt and helps the young couple to settle down happily in their home town.

ENCOUNTER IN THE TEMPLE FROM 'A HAPPY REUNION'

'A Happy Reunion' is a traditional Guangdong opera and a masterpiece of the late celebrated actor Ma Si Zeng. 'Encounter in the Temple' is one scene from the play. In this presentation an aria sung in Ma's personal style is preserved, which has been ever popular among operagoers.

The story: Feng Ernai, a rich man's wife plots with her lover to murder her husband. They scheme to forge a love letter which involves Feng Caifeng, a young woman who has learned of their illicit affair. A poor man named Yu Xiahun overhears their plot and informs Caifeng. Caifeng's mother-in-law misunderstands Yu's intention and has him beaten up.

Meanwhile Caifeng's husband Ma Yuankun, deceived by Feng Ernai and her lover, believes the rumours about his wife's unfaithfulness and sends her away. He then plans to marry the noted courtisan Cui Yingniang.

In this act, Yingniang goes to worship the Goddess of Mercy and meets Caifeng and her mother, who have become beggars. She hears their tragic story. The badly beaten-up Yu, who has been recuperating in the temple tells Caifeng of the whole plot and offers himself as a witness.

With the help of Yu and Yingniang, Caifeng has Feng Ernai and her lover punished. Yingniang breaks her engagement with Ma Yuankun, and Caifeng and her husband are happily reunited.

WILFUL PRINCESS

Feng Xia, the Princess of Hua Xia Guo (ancient China) is a cunning and wilful girl. On the day of their marriage, her husband, Meng Feiqiong, marshal of the frontier troop, attempts to tame his wife, by standing at the gate of the mansion with a gold mace to force her to enter the mansion on her knees. With indignation, she locks Feiqiong out of the bridal chamber that night in revenge. After many twists and turns, the couple finally come to realize that only when a husband and a wife respect each other can there be a happy family.

ZHAOJUN GOES BEYOND THE GREAT WALL

'Zhaojun Goes Beyond the Great Wall' is an excerpt from the Guangdong opera 'Wang Zhaojun', an adaptation of the Ming Dynasty opera 'Sheath the Sword' which dramatizes an old ballad in Chinese folk-lore.

Wang Zhaojun or Wang Qiang, the daughter of a respectable family, was selected as a beauty for the imperial palace. Having failed to please her portrait artist Mao Yanshou, he deliberately spoils her portrait by adding a mole. Consequently, she was neglected by the emperor throughout the years she lived in the palace. When the Mongol leader, Huhanxie, comes to the court seeking marriage, she is chosen as his bride and becomes destined to live the remainder of her life beyond the Great Wall.

The present excerpt portrays Zhaojun bidding farewell to the court of the emperor, distressed at the thought of never returning. She then, mounts her carriage and travels northwards through the Great Wall, confronting the howling wind of the desert.





THE STORY OF BURNING INCENSE

'The Story of Burning Incense' tells of Wang Hui's desertion of his wife, Jiao Guiying.

Wang Kui, a scholar, arrives in Lai Zhou poor and sickly after being unsuccessful at writing an imperial examination. He meets Jiao Guiying, a courtisan, who admires his efforts and decides to support him financially. Soon after, they marry.

When the time comes for Wang Kui to attempt another imperial exam, Wang and Jiao go to the temple of the Sea God to proclaim their loyalty to each other and vow to faithfulness. This time, however, Wang passes the exam, and now realizing the potential of his future, abandons his past in search of fame and fortune. He marries the daughter of the prime minister and sends a letter to Guiying explaining his new disposition.

Broken-hearted at this unexpected news, Guiying appeals to the Sea God at the temple, but to no avail. In despair, she smashes the Sea God icon and hangs herself in the temple.

Guiying's ghost, then goes to the capital city, Jingcheng to discover Wang's true feelings towards his deserted past. To her disappointment, he shows no regret. Furthermore, he accuses her for his unhappiness and attempts to punish her. Wang, however, is not successful and is severely punished by the Sea God.

LI HUINIANG

Li Huiniang, concubine of Prime Minister, Jia Shidao, is wrongfully accused of treason and put to death. Her ghost travels throughout the country, meets a judge and relates to him her life story.

She was once a courtisan who was selected to be the concubine of Jia Shidao. One day, Jia was sightseeing along the West Lake with his concubines when he met Pei Shunqing, a student, who angrily criticized him for fawning on the enemy and betraying the nation. Deeply moved by Pei's speech, Huiniang found herself praising him as a 'wonderful, young man'. For this support, Jia Shidao had Huiniang assassinated on return to the mansion. He then lured Pei into the mansion and held him captive in a Hongmei loft.

The judge, sympathetic to Huiniang's tragic tale, sends her a fan named Yin-Yang Bao San, which has the power to bring the dead back to life again. With the treasured fan, Huiniang returns to life and rescues Pei Shunqing.

THE REUNION BY THE RIVER

Along the bank of the turbulent West river, a woman is pursued by a paid killer. Seeing no alternative, she escapes by throwing herself into the river. Downstream, a man who happens to pass by rescues her. Fortuitously, the rescued woman and rescuer turned out to be wife and husband.

The man was Zhao Yingqiang. He was in the same army unit as Guo Qiongan. During a battle, Zhao pursued a barbarian chieftain to the edge of a precipice. As he prepared to take his prize, he was shot in the back by an arrow from the treacherous Guo, and fell over the cliff. Assuming that Zhao had fallen to his death, Guo claimed credit for the subsequent victory over the enemy. From then on, though fame and fortune smiled on him, he was plagued by a nagging fear of revenge for his misdeed that could be stilled only by the slaughtering of Zhao's entire family.

However, Zhao had cheated death. As he fell, he managed to grasp a vine and eventually hauled himself to safety. Hiding in the mountain until he had fully recovered from his wounds, he decided to set off for home. On this day, fate brought him to the bank of the West River to be united with his wife. After exchanging stories about the wrongs they had suffered, Zhao and his wife decided to press charges against Guo to the local magistrate so that the culprit could be brought to justice.

LIANG SHANBO'S LAST MOMENTS

'Liang Shanbo's Last Moments' is an episode from the tragic opera 'Liang Shanbo and Zhu Yingtai'.

After a tearful parting with his sweetheart Zhu Yingtai at a roadside pavilion, Liang Shanbo falls ill with the thought of their ill-fated departure and dies with unreconciled regret.

The present scene of the opera portrays Liang Shanbo's agony before his death condemning the doctring of arranged marriages and the power of match-makers.

A COUPLE IN THE BATTLEFIELDS



This story takes place in the Liao Dynasty (907-1125 A.C.). Xi Liao and Xi Liang are vassal states of ancient China, however Xi Liao is much bigger than Xi Liang.

Xi Liao has long intended to annex Xi Liang, and then seize the rest of China.

The King of Xi Liang has a daughter named Jin Quan. She is betrothed to Jian Feng, the seventh brother of the Liao Emperor.

In the Liao central government there is a grand tutor named Yuan Zhang, who schemes to usurp power, so, he slanders Jian Feng by spreading rumours that he has committed adultery with Lu Hen, the Queen. Li Bing, a minister, secretly helps Lu Hen extricate herself from the awkward predicament, and then advises Jian Feng to avoid prosecution and malignity by feigning himself mad.

Nevertheless, the King of Xi Liang is deceived by Ye Lu, a hidden spy from Xi Liao. As a result, the king dissolves the engagement between Jin Quan and Jian Feng. Furthermore, he forces the daughter to promise to marry the prince of the King of Xi Liao.

But Jin Quan absolutely refuses to do so. Instead, she is determined to be loyal to the Liao central government, to safeguard the territorial integrity of Xi Liang and to resist the Xi Liao aggressors. At that time, Jian Feng is forced to lead troops to subjugate Xi Liang. Seeing this, Jin Quan submits a request for a military assignment in the hope that she could meet Jian Feng in the battlefields and tell him about her sincere sentiments towards him and all the other details. Unexpectedly, Ye Lu outwits Jin Quan and puts her under house arrest. At the same time, Jian Feng and his men are besieged by the Liao troops in the battlefields.

Jian Feng breaks out of the encirclement after severe fighting, and he suspects Jin Quan has forgotten their love. Luckily, Li Bing intercepts a confidential letter written by Ye Lu providing information for the Liao aggressors. After Ye Lu's conspiracy is brought to light, Jian Feng goes in disguise to Jin Quan and tells her of all Ye Lu's secret plotting, and the misunderstanding between the two clears up. Since then, the couple work together to remove traitors and spies, and to safeguard the unification and peace of ancient China.

MAGIC LOTUS LANTERN

According to the Chinese legend, there is a Goddess Temple on Huashan mountain in China, where the Goddess of the temple uses the unique powers of the 'Magic Lotus Lantern' to dispel the mountain fog which poisons living beings. Liu Yenchang, a young doctor, who practises traditional Chinese medicine, often goes to the mountain to collect medicinal herbs. The Goddess meets the yhoung doctor and they fall in love. But God Erlong, the Goddess's elder brother, opposes the marriage between the immortal and mortal and wilfully obstructs their intended wedlock. The Goddess rebels against God Erlong's interference with her 'Magic Lotus Lantern' and becomes Liu Yenchang's wife.

Not reconciling himself to this defeat, God Erlong sends the Roaring Imperial Dog to steal the 'Magic Lotus Lantern' when Liu Yenchang and the Goddess are celebrating the 100-day birthday of their son, Chen Xiang. Taking advantage of this opportunity, God Erlong and the supernatural generals imprison the Goddess by putting the Huashan mountain on her back. Then, they drive away Liu Yenchang, separating him from his son.

For the next 15 years, Chen Xiang remains separated from his family, but is cared for by Pi Li Da Xian (Celestial Being of Thunderbolt). He eventually learns of his family's past and angered by these events, receives Pi Li Da Xian's encouragement to go to Huashan mountain to rescue his mother.

Chen Xiang arrives at the Goddess Temple, where he finds his father Liu Yenchang and together they go in search of the Goddess. With the help of the Celestial Beings and masses, and the White Ape, Chen Xiang defeats God Erlong and splits Huashan mountain into two with his axe. His mother is rescued and the family is reunited.

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主要演員：	LEADING MEMBERS:
紅綫女	HONG XIAN NÜ
陳笑風	CHEN XIAO FENG
紅　虹	HONG HONG
黃志明	HUANG ZHI MING
梁金城	LIANG JIN CHENG
梁瑞冰	LIANG RUI BING
呂雁聲	LÜ YAN SHENG
葉偉雄	YE WEI XIONG
小少佳	XIAO SHAO JIA
羅楚華	LUO CHU HUA
羅敏寧	LUO MIN NING
吳寶志	WU BAO ZHI
林家碧	LIN JIA BI
音　　樂：	LEADING MUSICIANS:
黃繼謀	HUANG JI MOU
文卓凡	WEN ZHUO FAN
陳　昌	CHEN SEN
舞台藝術：	STAGE DESIGNER:
林　飛	LIN FEI

廣東粵劇團　團長：王庄平
TROUPE LEADER: HUANG ZHUANG PING

副團長：阮　煥 DEPUTY LEADER: RUAN HUAN
舞台監督：尤娟兒 STAGE MANAGER: YOU JUAN ER
經　理：馮巨淳 MANAGER: FENG JU CHUN
翻　譯：李　堅 TRANSLATOR: LI JIAN

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